

Volume 56

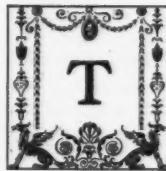
November, 1929

No. 11

The Principal Regulations and Decrees on Church Music

Compiled by the Rev. Jos. J. Pierron.

(Continued)



HE *Sequences* are sung alternately by the chanters and the choir or by two choirs.¹ Of the many sequences in use formerly only the following five remain today: Victimae paschali for Easter; Veni Sancte Spiritus for Pentecost; Lauda Sion for Corpus Christi; Stabat Mater for the two feasts of the Seven Dolors (Friday after Passion Sunday and Sept. 15) and Dies irae. They are obligatory on the respective feast day and in all sung Masses within the octave; they are omitted in votive Masses.²

The sequences must be sung, or at least recited, completely. Excepting the Victimae paschali they are rather lengthy pieces requiring careful preparation especially by singers ignorant of Latin. They are, however, full of dramatic element which a discerning choirmaster will turn to good advantage and, occurring only once a year, they ought to be considered a welcome and interesting variation rather than a burden. Exception to this might be taken in reference to the Dies irae by those who have several Requiem Masses to sing of

a morning; with as many as six successive High Masses in one morning the temptation to abbreviate is easily understood, yet the law of the liturgy and all special decrees and rescripts³ bearing on the matter permit only one interpretation: the Dies irae must be rendered completely. Why not resort to the perfectly legitimate expedient of reciting every alternate stanza or couplet? Either method will lighten the burden by one-half without omitting any of the different melodic phrases. It seems only proper though always to sing the last two stanzas. Then follows the *Gospel* preceded by two responses: *Et cum spiritu tuo* and *Gloria tibi, Domine*, but the choir makes no response at its close. If a *Sermon* is given, it follows the *Gospel*.⁴ It is permitted to give a short exhortation to the communicants immediately before the communion of the faithful.⁵ During High Mass the *Veni Creator* does not precede the sermon; but the sermon only is permitted.⁶ This restriction appears only logical since the interruption of Holy Mass for a sermon is contrary to the general tenor of the rubrics. "When the *Gospel* is

¹Vat. Grad. l. c. ²D. a. 1490, 2. ³D. a. 2959, 2; 3051; 3365; 3624; 3767; 3920; 3956.

ended (or after the sermon), the priest intones *Credo* in unum Deum, if the office so requires, and the choir continues, either in unison or alternately according to local custom: Patrem omnipotentem, etc".

The *Credo* is a later addition to the liturgy having been permanently incorporated into the Mass by Pope Benedict VIII (1024). Its chants are the very simplest, purposely so, to facilitate its rendition by the people as a simple, humble profession of faith. When sung in unison by a whole congregation its effect is soul-stirring. Modern composers, as a recent writer (Drinkwelder, op. cit.) rightly says, have elaborated the *Credo* out of all proportion at the expense of the *Gradual*.

Roman decrees insist repeatedly that the whole *Credo* must be sung¹ and that, unlike the *Gloria* and other texts, it may not alternate between song and recitation to the accompaniment of the organ. It may not be amiss to recall here the distinction, mentioned in a former foot note, between recitation according to the Roman decrees, i. e., an audible reading of the text, and recitation as commonly practiced, i. e., monotoning the text on a somewhat raised note, which may be classed as singing in a wide sense. More important by far are the decrees condemning an abuse rather prevalent still: the celebrant may not continue with the Mass during the singing of the *Credo*. The celebrant may not go on with the Mass immediately after the *Et incarnatus*; nor omit the singing of the *Preface* and *Pater noster*². A renewed inquiry by the Bishop of Chur, whether the custom of continuing with the *Offertory* during the singing of the *Credo* at a simple High Mass might be maintained, elicited the answer: "No, the rubrics and decrees must be observed" (Dec. 11, 1909).

The *Offertory*, like the *Introit*, is intoned by one, two or four chanters and finished by all³. The offertories belong to the more elaborate Gregorian compositions. Unlike the tracts, they do not follow typical lines; they are florid, independent and original in structure, and less suited for rendition by large choirs. Johner says: "The offertory melodies should be more sustained and the tempo slower."⁴ The *Offertory* (and *Communio*) may never be omitted, but it may be recited⁵ and followed by a mottet with an approved text, provided the celebrant be not delayed.⁶

¹Rit. cel. Missam VI, 6. ²D. a. 3050, 10; 3529. ³Apr. 9, 1893. ⁴Vat. Grad. I, c. ⁵D. a. 1023; 3108; 3327, 2. ⁶D. a. 1936. ⁷D. a. 3104, 1.

³Vat. Grad. p. XVI. ⁴New School of Greg. Chant, p. 136. ⁵D. a. 2994; 3994; 4189. ⁶Motu pro. No. 8, and D. a. 3830. ⁷Vat. Grad. I, c. ⁸Vat. Grad. p. XVI. ⁹Motu pro. 22, 4. ¹⁰Caer. Ep. II—8, No. 70. ¹¹C. Rit. Jan. 14, 1921. ¹²Motu pro. 8, 6; and D. a. 3827, 3.

Then follows the *Preface* to which the choir should respond in the tone chosen by the priest who ought to know when to sing ferial or solemn. "After the *Preface* the choir continues *Sanctus*, etc."¹ The *Sanctus* is the continuation of the *Preface* and should follow it immediately without any prelude. The singers are ordered to be silent during the *Elevation*² and, therefore, the priest *must delay* the elevation³ (not consecration) until the choir has finished the *Sanctus*; but the organ may play during the elevation softly, however, and gravely.⁴ As a rule it might be better for the organist to join the singers in silent adoration. The *Benedictus*, though liturgically and musically part of the *Sanctus*, must always be sung after the elevation regardless of whether the Mass is sung in Gregorian or modern music⁵. After the *Benedictus* a short eucharistic mottet may be inserted, provided 1, that the liturgical part (*Benedictus*) be not omitted, and 2, that the celebrant be not delayed.⁶ The response to the *Pater noster* is the same for the ferial and solemn tone.

"After the answer to *Pax Domini Agnus Dei* is sung three times, one, two or four chanters beginning each time and the choir continuing, or alternately by chanters and choir so that at the end *dona nobis pacem*, and in Masses for the dead only the last word *sempiternam*, is sung by all.⁷ If the *Agnus Dei* is sung promptly after the response, there will be ample time for the *Communio* and no danger of delaying the celebrant at the last *Collects*.

"After the celebrant has received the precious Blood, the choir sings the antiphon known as *Communio* intoned, like the *Introit*, by one, two or four chanters.⁸ The *Communio* may be recited, but not omitted.⁹ If holy Communion is distributed, the organ may play (as at the elevation), or the choir may sing a Latin communion hymn.¹⁰ "The priest or deacon sings *Ite missa est* or *Benedicamus Domino* and the choir answers *Deo gratias* in the same tone (melody). In Masses for the dead the answer to the *Requiescant in pace* is *Amen*".¹¹

The *Vaticana* has greatly increased the number of intonations for the *Ite missa est*, as also for the *Gloria* and *Credo*, yet has just as greatly simplified matters in practice. Formerly the fewer intonations were definitely assigned to certain days and offices, while today their much larger number is almost totally optional. After the fourth *Credo* in the *Kyriale* is found the following rubric: "Any chant whatever of this ordinary found in one of the foregoing masses may be used also in any other (mass) excepting, however, the ferial

masses." That means, whatever is assigned to a ferial mass may not be used in an office of higher rank, nor vice versa. Accordingly the intonations (Gloria, Credo, and Ita missa est) of masses 16 and 18 are limited to Ferials, Ember days, Rogation days and Vigils, while those of masses 1-15 and 17 may be chosen ad libitum for all other days. The following modifications must be noted:

1. The Ite missa est for Easter is proper to the whole week.

2. The ferials of the Easter season and the vigil of Pentecost have Gloria and Ite Missa est neither of which is found in masses 16 and 18; they must be taken from elsewhere say, from No. 12, 13 or 14.

3. Private votive Masses even when sung on ferials are of simplex rank and their intonations must be taken from masses 1-15 and 17, albeit they are said in the ferial tone with Benedicamus Domino.

In practice the priest will, as a matter of simple logic, choose the intonations proper to the mass executed by the singers. If they sing a mass in part harmony, the celebrant is free in his choice within the scope of the rubric quoted, though as a matter of propriety due regard should be had for the rank of the feast or office. To avoid embarrassing situations, previous understanding between priest and organist should not be neglected, especially in reference to the Ite missa est. In fact, the rubrics alone will not bring about an active and harmonious musical life; previous conference and understanding between altar and choir loft are indispensable. In case the organist is taken unawares, the Deo gratias may be recited."

The chants of the priest at High Mass and the responses thereto must be sung strictly according to the melodies provided in the missal,²⁴ therefore, the priest may not compose as he goes along, nor may the choir sing the responses to the Preface and Pater noster in part harmony.

The rubrics require the priest to pronounce the words of the blessing intelligibly in High Mass as well as Low Mass,²⁵ it is improper for the organist to "drown him out" with full organ immediately after the Deo gratias. And after that an appropriate chorus is just as fitting as a recessional played on the organ.

²⁴Vat. Grad. I. c. ²⁵Vat. Grad. I. c. ²⁶D. a. 2994.
²⁴D. a. 3975. ²⁵Vat. Grad. I. c.

²⁶D. a. 2951, 5, and 4189. ²⁷D. a. 3292 and 3891.

²⁸Ritus cel. missam XII—1 and 7.

Helpful Hints for Organizers of School Orchestras

By Mr. Joseph Krainik

Organizations

In organizing a school orchestra, several important steps must be methodically carried out. First, the consent and co-operation of the principal of the school must be gained. Second, the parents of the children interested in the school orchestra must be consulted. Third, the children interested must be examined, classified as to performing ability and placed in their respective positions in the orchestra.

The primary requisite for establishing any new branch in a school program is to have full consent of the head of education in the school. A complete co-operation of the principal or supervisor of education with the teacher, director or supervisor of music is of utmost importance.

After the consent and co-operation of the principal has been established, (and not before) the next step is to visit each classroom in the school, beginning with the fourth grade.

The musical director should go to each class separately bringing with him a set of charts, or pictures pasted on cardboards of the various instruments of the orchestra. These pictures should be shown to the class one after another, and the peculiarities of each instrument, simply but thoroughly, explained. Following this, the benefits of orchestral training and music education in general should be briefly described. After the talk, specially prepared slips, asking the following information should be passed out to the children:

Name
Address
Grade
What instrument do you play?
How long have you taken lessons?
If you do not play, what instrument would you like to play?

Gathering these slips the musical director can then eliminate those that do not have a desire to join the orchestra, while those who play an instrument can be consulted individually, examined privately and classified. Those, however, who are not performers but wish to take up a musical instrument must be interviewed separately and judged as to their musical aptitude.

The Caecilia

OTHO SINGENBERGER.....Editor

Entered as second class matter Nov. 28, 1925, at the Post Office at Mundelein, Ill., under the Act of March 3, 1879.

Terms: Subscription price \$2.00 per year. Canada and other Foreign countries \$2.50. Single copies 30 cents.

Publication Office:
St. Mary of the Lake Seminary, Mundelein, Ill.
Edited and published under the special patronage
of

His Eminence, George Cardinal Mundelein,
Archbishop of Chicago, Ill.

Excerpts from the Cardinal's letters:

December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publication that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

" . . . your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."

June, 1925—

" . . . We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary . . .

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it . . . we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

Scandicus and Climacus

Too Much Improvising

The organist who improvises nearly every prelude and postlude of the year is a bore, and brings disrepute on the profession. The monotones and aimless meandering through the different keys of the average improvising has caused many people to say that they find "all organ music dull." The matchless exhibitions of skillfull improvising

which Mons. Alex Guilmant gave us in his concerts throughout his country opened our eyes to the art of improvisation, but he does not improvise a third of his preludes or postludes.

Think how tawdry are the weekly performances of A, B or C, under the name of preludes. Is it a wonder that people come to consider the organ as an instrument used to cover up the rustling of people entering church? Every organist can secure fifty compositions of legitimate organ-music within his individual technical capacity, which will serve as preludes and postludes. Repetitions of these compositions will be less noticeable than the weekly repetitions of the same aimless progression called improvising. A moderate amount of good improvising is a treat, and every organist is required to improvise here and there during the service, but he is a wise organist who realizes when he has displayed all his goods and acts accordingly.

(Etude. Caecilia 1911)

About the Choir Boy

The choir-boy, who has evidently come to stay, has ceased to be a distinguishing mark of any particular school of churchmanship. At the longest his life in the choir is eight years; generally it is less.

How do choir duties affect his general life? They make the boy self-reliant. His powers of observation and concentration are developed. A certain action must be performed at a certain time in a certain way. It may not be done a little before or a little after, but it must be done at exactly the right moment, otherwise it is wrong, and boy immediately realizes by the results that it is wrong.

A careless boy can thus be permanently benefited. To very many boys

the choir represents a school of manners. The reverence and formality required in the service are a revelation. Boys who enter a choir with an air of general untidiness soon conforms in appearance and manner to their surroundings. Courage, presence of mind, self-control and a clear head—in fact, all the qualities which go to make a successful man—are demanded.

During his entire life in the choir the boy is greatly influenced by the personality of his choirmaster. Both musically and morally many a boy has been marred by the training of his choirmaster. Do choirmasters appreciate this fact as much as they should? What effect has his choir-life upon him as a man? The theory of music and the benefits derived from its performance, together with the various forms of music made familiar to the boy, remain with the man. Every man is a better music-listener, is more appreciative of music for having been a choirboy. The personality of the pastor and of the choirmaster determines largely the benefits coming to the man from having been a choir-boy. Every church should consider it a part of its Christian work to see that the training received by the boy is such as will best fit him for his life-work as well as for his brief career as a boy-singer.

(A. A. Cole in "Musical Record." *The Caecilia* 1908)

Organists' Philosophy

An organist can never lift himself up by pulling his rival down. He must rise above the rival.

It is much easier to obtain a complimentary press notice than to deserve one.

The fact that the organist in the church on the next street is a poor one does not make you a good one.

It is a simple matter to recover from another organist's fiasco.

The fundamental test of an organist's ability is not where or with whom he has studied, but how well he can play.

Operatic airs are not confined to the stage. They are sometimes put on by the volunteer church choir.

Practical notation is the ability to turn musical notes into bank notes.

(*New England Conservatory Magazine. The Caecilia* 1908)

(Continued from page 87)

**HELPFUL HINTS FOR ORGANIZERS
OF SCHOOL ORCHESTRAS**

Simple sound tests should first be made to ascertain the child's musical ear. Those who are "tone deaf" and cannot carry a simple tune vocally or cannot distinguish between a higher or lower musical sound when struck on the piano keyboard, should be discouraged to take up the study of an instrument. The others who pass the simple ear tests should then be advised as to the selection of a proper instrument. Due consideration should be given to their physical qualifications.

Music directors, in a hurry to build up an orchestra, fail to consider these seemingly inconsequential details. They let the child or the parent choose the musical instrument and often, owing to lack of musical ear or some physical defect, the child never acquires proficiency to play the instrument chosen. This is detrimental to the furthering of musical education, for the parent after having made an investment in an instrument which the child cannot use becomes discouraged, and should there be another child in the family with real musical talent, this other is usually not permitted to study music after the first "sad" experience.

Here are a few suggestions for directors with regard to physical requirements for performers on musical instruments:

All string instrument players should have long fingers. There are cases where performers with quite short fingers have acquired good technique on the violin, but they are always handicapped. Viola and cello players especially must have long fingers to acquire technique as the spacing on these larger instruments is farther apart than on the violin. For the string bass, owing to its size and high reach for the fingerboard, a tall person with fairly large hands must be chosen.

Children whose upper teeth are firm and whose lower jaws recede slightly will learn to play easily on the clarinet or any other single reed instrument. Those having straight, even upper and lower teeth and rather thin lips make good performers on the cornet, trumpet and horn. These also can play with ease on any double reed instrument like the oboe, bassoon or English horn. The child who wishes to play trombone must have rather heavy lips and a rather long arm in order to reach with ease, the lower positions on the trombone. The lower brass instruments like the tuba require heavier lips and a more robust child in order to be able to handle the size and weight of the instrument. Children who have not the physical requirements necessary to play either string, brass or reed instrument, but who have a good sense of rhythm, can be used to play the bass drum, snare drum or the tympani.

In order to obtain the best results, and start the child on the proper musical instrument, the musical director should, after a thorough examination of the child, consult with the parent before an instrument is purchased.

After these preliminary steps have been taken, rehearsals may commence. Do not wait until you can assemble many performers. Take the children whom you have classified in the first group and who can play an instrument. No matter how small this group is, be it five, or seven or ten, begin training them in ensemble. This will be the nucleus of your larger orchestra; these will afterwards be the leaders, or "first chairs" when your other beginner's group will be sufficiently ready to join them. Of course, it is understood that you cannot allow the beginners, to come in to the orchestra proper until they have acquired enough proficiency to play the music which you are rehearsing with the first group.

As to the choice of music, it is better that your orchestra play easier music well, rather than more difficult music poorly. There is a wealth of material published for beginner's orchestras, and your orchestra need not play cheap, trashy music, when there is such a wide selection to choose from. One more caution should be given here as to the arrangements of music for a beginner's orchestra. Remember, that you probably will not have in your first group a well balanced ensemble, by that is meant, that your instrumentation, of necessity, will not be complete. Choose, therefore, at first, music

that will be playable with a very small combination of instruments and yet sound full.

Here is a list of orchestra folios* especially arranged and playable with small combinations:

Ascher's Beginner's Orchestra Book
Epperson's Beginner's Orchestra Book
Fischer's Junior Orchestra Book
Fox Favorite Orchestra Folio
Jenkin's Foundations
Willis Graded Orchestra, Vol. 1
Fox Progressive Elementary Series—
Three Volumes
Universal Teacher for Orchestra
Instrumental Technique for Orchestra.

*Any of the above material may be procured from the Hamitzer Music House, Milwaukee, Wis.

Tudor Music*

By G. Kirkham Jones

*This article has been specially written for young people, to be read either by them or to them.

(Concluded)

A RARE BOOK

If you look very carefully in The King's Library at the British Museum you will find, jealously guarded and treasured in a glass case, one of the first song-books ever printed. There must have been other printed music books in 1530, when this book was printed by Wynkyn de Worde, but they have been lost or destroyed. It is a single part-book (bass) with the title-page of another part (triplex=treble) and some blank pages and writing bound up together:

In this boke ar cōteynyd xx söges, ix of iii ptes and xi of thre ptes.

One of these songs was the well-known 'Boar's Head' Carol.

Close examination shows that the notes were printed first and the stave lines afterwards, and when we consider its age, the printing is very fine indeed, and the type (carved, I expect, out of solid wood blocks) really splendid.

Caxton, as you know, was the first great English printer, but in one of his printed books containing music, the notes have been put in by hand. Wynkyn de Worde and others had printed a few music notes here and there in other books, but this can safely be called the only copy of the first 'English Printed Music Book,' and you *must* look at it if ever you go to the British Museum. (Be sure and politely ask the attendant, if you do not find it yourself.)

THE REFORMATION

I feel certain you have all heard or read (in the history lessons) of the great change, or alteration, or re-forming, of religion which Martin Luther began in 1517, in Germany. There it was very quickly brought about, but in England change was much smaller and more gradual, in fact, Henry VIII. wrote a book against it in 1521. The whole story is most interesting, but it is so long that we must keep to the music side of it, and can only just glance at that. It started in England and at first very little change took place in religion or religious music.

For some time English musicians were roughly of three sorts:

1. Those who kept on writing sacred music of the old kind;
2. Those who wrote sacred music of the new kind;
3. 'Half-and-half' composers who wrote both kinds.

So long as a musician did not say too much about his ideas on religion, he was left alone, for all the Tudor sovereigns were fond of music for its own sake.

Briefly, the changes were:

Introduction of congregational hymn and psalm singing (simple, instead of elaborate music);

The use of one kind of service (prayer Book);

The reading of the Bible and Prayer Book in English.

DISSOLUTION OF THE MONASTERIES

Music suffered a short but severe setback when Henry VIII. decided to close (and, I am afraid, to rob) more than six hundred monasteries. Remember, in those days, these were also hospitals, churches, and schools. They maintained trained choirs and organists, and cherished stores of manuscripts. They were mercilessly plundered, their art treasures destroyed or sold, their books torn, burnt, sold, or given away as waste paper, their parchments were sent 'by ships' full' to foreign bookbinders, even their bells were melted down and the metal sold. Thus many precious musical compositions perished. As I have said, Henry VIII. was, I fear, chiefly concerned with plunder, and with smashing the power of the Pope, but many of his advisers, who were really keen on religious changes, committed all kinds of excesses in the name of religion, and cruelly persecuted people who did not share their beliefs.

Some seemed to take

....an almost insane antipathy to music, especially Church music of the old style, and to any kind of jolly music. Books were written against

....poets, pipes, players, jesters, and such like caterpillars of the commonwealth.

....to suppress fond (foolish) books, ballads, rimes, and other lewd treatises in the English tongue....as be pestiferous and noisome. progress in fingering instruments or therein hadman's wits are dulled by music. Sweet music is cloying like too much honey.

....it was a mercy God keepit me from great I never done any good otherwise.

In 1536, many organs were shut down, and an attempt was made to bring in the Lutheran Chorale instead of

....syngyn and sayyng of Mass, Matins, or Evensong, which is but roryng, howlyng, whistlyng, mummyng, conjuryng, and joyelyng, and the playng at the organys, a foolish vanitie.

Wolde God that our Mynstrels had none other thyng to play upon, neither our carters and plowmen other thyng to whistle upon save psalmes, hymns, and such like godly songes....such as Moses' sister sange before them....they should be better occupied than with Hey, nonny, nony, Hey, trolley, lolly, and such like fantasie.

CRANMER

About 1540, Coverdale published:

Goostly psalmes and spirituall songes drawen out of the Holy Scripture for the coforte and consolacyon of sooch as love to reioyce in God and his worde.

It contained fifty-one tunes in the Lutheran style, but was suppressed by the King's orders; one copy lay hidden and forgotten for three hundred years in Queen's College, Oxford. A few years ago it was reprinted in modern style.

One of the greatest and wisest of the reformers was Cranmer, and he wrote a famous letter to the King on the subject of Church singing, in 1545. Part reads:

....add some devout and solemn note to the Litany in English.

I have travailed (worked hard) much to make the verses in English and have put the Latin note to them. They that be cunning in singing can make a more solemn note thereto. I have made them only for a proof to see how English would do in song.

The song shall not be full of notes, but, as near as may be, for every syllable a note so that it may be sung distinctly and devoutly.

Here he was protesting against the old-style music, where often

....one part sustained a note, while the rest were moving about like the waves of the sea, against a rock, during a storm.

Words....seem only a pretence for singing an elaborate composition. The words are rendered utterly unintelligible by repetitions of particular members of a verse by each singing different words at the same time.

(To be continued.)

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